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# DEVOTED TO MUSIC AND ART.

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No. 2.

## THOMAS MOORE'S "CANADIAN BOAT-SONG."

URING the summer of 1804, Thomas Moore, after visiting Niagara and sailing through the great Lakes, descended the St. Lawrence river, from Kingston to Montreal. The journey, now but the work of a few hours, with our modern well-built steamers, was then made in a birch-bark canoe, and with Canadian "voyageurs" for boatmen, the labor of over four days.



Impressed as the poet was by the magnificent scenery which greeted him at every step, the heat of the midsummer sun and the slow motion of the boat made the journey somewhat wearisome. Therefore he amused himself with the quaint music of the "voyageurs," who sang in voices and sung admirably together. Their songs were many and varied, but one especially pleased him. The burden of the song was a long-continued theme of many verses, always ending with the same refrain. Moore, although well versed in the French language, could make little of the rough Canadian patois, and managed to distinguish only the words:

Dans son chemin, je rencontra  
beux cavaliers, tres-bien montés

with the refrain at the end of every verse of:

A l'ombre du bois, je m'en vais joner,  
A l'ombre du bois, je m'en vais joner.

The melody charmed him, with its peculiar Arcadian-like air, with its accompaniment of rippling water and picturesque scenery. Accordingly he wrote down the melody and the words of the well-known words, beginning: "Faintly, at the evening chime," while descending the river. The words are descriptive of the departure of the boatmen from St. Ann's in the "Green Isle" as it is called. At the rapids of St. Ann's they take up the river, as it contains the last church on the island which is especially dedicated to "voyageurs." They always sing or chant a farewell to their tutelary saint and expect a benison in return during their long journey. A beautiful "adieu," this service of song, this prayer in music, begging for watchful care and blessing for themselves and the dear ones left at home!

Some little time afterward, the poet set the music a little differently, arranging it more in accordance with the words, and as such it remains at the present day. Many years afterward, while visiting in Dublin, a gentleman accosted Moore, and in the course of conversation told him that he owned a curious relic of his youthful days, being the first notation in penning of his Canadian boat-song while descending the St. Lawrence. It was his wish that the author "should add to it," and he presented to him the original manuscript. The poet willingly assented, but remarked at the same time that he had forgotten the very existence of such a memorial, and that "he should be glad to see it, as it would be as great a curiosity to himself as to any one."

A few days afterwards it was sent to him, and he recognized with surprise the pencilled notes and music of the original song. Upon parting with one of his "compagnons de voyage" down the St. Lawrence, at Quebec, he had given him as a memento of the trip a volume he had been reading on the way, *Priestley's Lectures on History*, on the fly-leaf of which he had taken down in penning the melody and song of the original air. Scarcely then had he annotated occasional changes from the music, but essentially they were the same, the words—that he could understand of them—and the melody. Eventually he changed so thoroughly that it became wholly his own composition, but of this he was ignorant and until he met years

afterward with the seemingly valueless relic of his journey, nearly fifteen years since, he believed that he had retained essentially the original melody.

So strongly had Moore been impressed with the interest the literary relic of the past and such perhaps this may seem to be, of the bright, witty, penicilled little Irish poet, Thomas Moore—L. S. Conner.

## WHENCE SOME SINGERS HAVE SPRUNG.

HE recent engagement of Heinrich Bötzel at the Imperial Opera House, Vienna, gave the *Neues Wiener Tagblatt* occasion to say something of the lives of certain singers as they became such. After stating that Bötzel, like Wachtel, before him, once used to drive a droschke, the paper in question mentions a still older colleague in the same line, Herr Schnaittinger, who died, between 1830 and 1840 as a Postmaster in Moravia, and who, up to the age of thirty was a coachman, when, with his splendid tenor voice, he left the box for the stage. After he lost this position as postmaster secured him a comfortable existence in his old age. Alois Ander was, when a boy, a cooper, and later a postmaster's clerk. Gustav Walter, also, was a leather-trader's clerk. August Wagner, a double bass player in a Paris orchestra. Enrico Masini was a cobbler, Nicolin was a farm laborer, and dug up potatoes, etc. Enrico Calzolari was apprenticed to a grocer; Ladislav Mierzewski handled square and compass. Labatt busied himself with lace, tulle, and linen. Braun, who Italianized his name into Brini, was clerk at a paper hanger's; Anton Schützenheim, cashier in the *Länderbank*verein, Vienna. Beck, Sr., was a tradesman, and so was Theodor Reichmann. Joseph Staudigl, Sr., began as a candidate for a place as forester, and then entered as a novice the monastery at Melk, while Joseph Staudigl, Junr., first intended to follow university career. Krukel had prepared to pass his advocate's examination, while Carl Sommer, Emil Scaria, and von Reichenberg were enrolled as jurists at the University of Graz. Herman Winkelman was a pianoforte maker in Brunswick; George Müller devoted his talents to architecture; Heinrich Vogl, of Munich, wielded the fernie of a schoolmaster; and Joseph von Kraus, too, was a medical man, and Joseph Schütz, a teacher. Heinrich Riemann was a farmer (some say a blacksmith); Carl Formes filled the office of scribe; Strin, an actor; the baritone, Frankfort town, Strin, an actor; the baritone, Diab de Sofia, a wine merchant; the tenor Schott, Wurtemberg artillery officer; and Heinrich Steger, an apothecary.

## A SELF-RESPECTING ARTIST.

LE Ball, whose violin opened for him the hearts of the people, respected himself, and feared no one. He treated all men equally, and he said that every one, no matter what might be his rank, he respected him and his art. He was commended to the King of Prussia by his daughter the Duchess of Mecklenburg.

Olé Ball made his first call upon the superintendent of the Royal Opera House, who was offensively patronizing. An hour was appointed on the following day for another call at the Opera House.

Olé Ball presented himself promptly at the designated hour.

"Where is your violin?" demanded the superintendent.

"In the case," was the cool reply.

"And where is the case?"

"At the hotel."

"But did I not ask you to play for me?"

"Excuse me, sir," answered Olé Ball. "I could not think you were in earnest. I play either for money or for honor, and in this case neither is in question."

"But it is impossible for me to present you to his majesty without having heard you," replied the man, annoyed at the artist's independent manner.

"If the request of the grand ducness," rejoined Olé Ball, "is not a sufficient recommendation to his majesty, her father, I am content to leave the city"—and he did leave Berlin on that day.

## THE RECIPROCAL INFLUENCE OF SACRED AND SECULAR MUSIC.

SACRED and secular music have always had the tendency to impart their dominant and prevailing characteristics to one another, and thus the old church masses of early ages, and the masses of the early romantic period, so stamped the early works with the impress of their devotional nature, that operas in those days were but poor secular copies set in secular keys of the music of the church. And to-day, with the height of successful popular reached by modern opera, it could hardly possible that the converse should not be true. It is but natural that religious music should be greatly affected by the secular music of the day. But it is not alone that the character of sacred music has been thus influenced; it is that the churches in their ambitious efforts to pander to the demands of the popular taste, have taken the music of the opera direct from the stage and placed it in the choir. Arias, solos, and recitatives from the most popular operas have been openly introduced into the repertory of religious musical services. Noted opera singers are engaged on special occasions to sing selections from operas, where nothing is changed but the words. This condition of things is almost as bad as that which existed in the church in the sixteenth century. Then the use of secular melodies for the music of the mass was almost universal. No less than fifty composers made masses founded on the popular air called *L'Homage* and *Le Chant de la Vierge*. The enormous and bacchanalian songs whose melodies formed the basis of this structure. Thus there was the mass of "The Red Roses that of 'Good-bye, my Love,' and so on. The abuse became so great that the Council of Trent interposed by decree, and proposed that the music of the mass be absolutely limited to the Gregorian tones. This radical change was not carried out, as Pope Pius IV. continued the Council that at least Palestrina could compose a mass to a decorous and fitting music. From that time matters mended, and for a while a purer style prevailed; and the attributes of the Roman Catholic church, in its Madonnas, crucifixions, and saints, from the hands of the great masters of painting are a series of magnificent legacies than the masses that have been composed for her by musicians of her faith, such as Mozart, Haydn, Beethoven, Schubert, Cherubini, and a host of others.

## Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

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I. D. FOULON, A.M., LL.B.,

Editor.

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I have read in some of our exchanges recently, wholesale condemnations of "piano banging." We join in the condemnation so far as the "banging" is concerned, but it is evident that the writers of the articles in question consider all strong, manly playing as banging. They talk of "forcing the tone" of a piano by too vigorous playing, etc., as if the modern concert grand were an old style spinet or virginal. This is bosh and bosh only. A well constructed concert grand, if the player's touch be correct, i. e., elastic and from the wrist, in the chords, and not a stiff, elbow, hammer-stroke, will not produce unmusical tones no matter how vigorous or forcible the execution. Let it never be forgotten that velocity is only one of the elements of piano playing—force is another, quite as essential to him who would attain eminence. A pianist is only half a pianist who lacks strength and can only play with delicacy. The true pianist must be able to thunder as well as to warble upon his instrument.

## ABOUT THE OPERA.

EVERY one hearing a good opera, "is one of Schumann's" maxims. This advice, given to music students by one who was at once a great musician and a forceful thinker, is one which it is proper to repeat, and perhaps amplify, at the present time. Mr. Schumann's maxim is pertinent, for the opera is making the rounds of our American cities. We wish to say nothing here about this or that particular artist. That the Mapleson troupe is excellent, the best by far now in the country and one of the best that has ever visited our shores cannot be denied. That it plays operas that have passed the ordeal of criticism and have been pronounced not only "good" but that class in their respective styles, rather than mere novelties, only serves to make this advice more pertinent. Our readers are now having, or will soon have, an opportunity to hear good operas, and if they will heed Schumann's advice they will not miss hearing them; and they should heed it.

"Opera is an expensive luxury," say you, "which I can ill afford." This is not an amusement paper, and if the opera is to be to you only an amusement, we do not care in the least whether you attend or not; nor was Schumann advance agent for any of the operatic managers of his day; but he was a friend of musical education and progress, and so are we, and if we wish to repeat his advice it is because the same reasons exist for repeating it now that existed for giving it when he wrote.

To put the matter briefly, you should attend good operas well rendered (and let us add good

concerts) because in no other way can you get so much musical instruction in the same time, so pleasantly and at so little expense, if only you go there as an earnest student and not as a fashionable snob merely to see and to be seen. You employ a music teacher in order to get the benefit of his greater knowledge and experience, and you are not in the least begrudging the few dollars you pay him for lessons. But the majority of teachers, however excellent, are not great artists; beyond a certain point they cannot go. What you get from them you could not get from operas or concerts, but what you get from the latter you would in vain expect the former to furnish. If you are to have a complete idea of music, you should hear it rendered in its most perfect form, with the surroundings for which it was written, and by those whom the Creator has endowed with exceptional gifts of voice and artistic feeling, enlarged and refined by lifelong study and practice. Your study, by yourself or with an instructor, of say an entire opera, will fall short of giving you an adequate idea of it. What is written for the stage should be heard from the stage; the beauties of the orchestra in the accompaniment of an orchestra would probably be entirely unperceived by you, even if you had the full score before you; the absence of the action, the situation which may make of a single phrase of music masterstroke, may leave that same phrase meaningless or even make it appear absurd. Even these reasons did not exist, the audience, by a great artist of a work which you have studied and as you believe mastered, will be almost sure to reveal to you something which is in it, but which you had not discovered and perhaps not suspected. The traditions of a role, the words, the accumulated skill and experience of a series of great artists in a great part, mastered, appropriated and individualized by any great artist playing that role, must certainly be superior to your unaided and perhaps crude conception of the part. The greatest musical minds have heard of many of the very best thoughts into opera; there only can you get them and only with the full stage setting can you get them in their fullness and perfection.

But, we repeat it, when you go to the opera, go as an intelligent student, ready to criticize if need be, but also ready to learn, ready and anxious to recognize your own shortcomings of conception or performance and to profit by the work of those who have made their mark in the profession.

And by the way, study the scores of the operas before you go. Do not do this at the opera house, unless, for some reason, you wish to see how closely the artists adhere to the text. Opera is music in action and if your nose is in a book your eyes cannot be on the stage, and the result is that you will get only a partial impression of the entire work if you read instead of looking.

We repeat it then—"Never omit hearing a good opera," but hear it fully, studiously, intelligently and after due preparation.

## Waning Influence of the Press.

THE influence of the press is waning. Only a few days since, we saw the New York legislature choose as senator, a gentleman who had enough merit to make enemies, and yet the opposition of nearly all of New York's great dailies; two or three years ago Chicago elected a mayor who was opposed by almost the entire press of the city, and St. Louis has still at the head of its city government, a gentleman who was opposed not only by the press of the opposite party, but by the organ of his own party, which proved its astuteness by prophesying on the day preceding the election that he would be defeated by a majority of

from five to ten thousand votes, and publishing two days later the fact that he had been elected by a majority of fourteen thousand in a total vote of only about thirty thousand.

What is so clearly true in politics none the less so in art. The reader of average intelligence has ceased to have any respect whatever for the opinion of the critics, as expressed in the daily press. Why is this? Simply because the people have learned that the daily press, instead of exercising the functions of a public censor, has become a money-making machine; that its opinions are for sale to "the highest bidder," and that it has coaxed out, for instance, that in ninety-nine cases out of a hundred, the operatic or concert manager who paid the most into the coffers of the concern would get the most favorable criticisms? (7) regardless of the merits of his performers or performances; that when some overzealous editor of the "amusement column" dared to attempt to tell the truth, believing perhaps that he had duties toward society as well as the stockholders of his paper, he has been gently warned not to do it again and if he has rashly relapsed into his great sin against the counting-room, has been given "the grand house" for his pains. We say it has "coaxed out"—the term is not correct for, with the prostitution of journalism has come, to the managers of our journals, the shamelessness of the prostitute. They make really no secret of the fact that the columns of their papers are for sale and for hire. They say hardly a word to the public what they plainly assert to those who deal with them directly, that the amount and kind of their editorial comments depend upon the number of lines of advertisement purchased. It is little wonder then that the public have come to regard the editorial columns of newspapers as so many columns of covert advertising. Not only this, but it is well-known that cheapness and not ability on the part of the "editors" and "critics," quantity and not quality in the matter furnished, have been the principal causes of the employment of writers; that, even if honest, the so-called musical and dramatic critics of our daily press are incompetents, who either repeat, parrot-like, what they have heard others say, or make themselves and their papers ridiculous by their ludicrous attempts at playing connoisseurs. After all, what more can you expect of a poor devil of a reporter who does the lotus or the stock-yards in the day time and then is expected to band in accounts of the performances at three or four theatres and perhaps as many concerts as in one night? Why do the best they can, poor fellows, and richly, by the *diatribes* and *liberations* of their work, their fifteen or twenty dollars a week. The source of the evil is higher, we repeat it, it is in the management.

It would be vain, of course, to address ourselves to the sense of dignity, to the professional pride and honor of men who look upon their profession as a trade, a mere means of making a livelihood, or amassing wealth, and nothing more, but, looking at the question from the standpoint of "business," to use their own expression, we ask them to consider whether it would not pay to be honest with their readers, to earn and have a reputation for ability, fearlessness and honesty? We think it would; we know it does in a monthly publication, and why should it not in a daily?

At any rate, the public demand a reform in the methods of the daily press. If this reform is not made soon, the press is in danger of losing its remaining influence, of being regarded by all as it is already by many, as an inaccurate gatherer of indiscriminate news, an evil-tongued gossip, to be regulated if not suppressed. We want neither regulations nor suppression, but we return to the idea that journalism is a species of priest-hood, a sacred calling, a public trust, a public opinion will demand legal regulation.







## MUSIC IN ST. LOUIS.

On the 20th of January, the second of the Mendelssohn Quintette Club concerts was given at Memorial Hall, an audience of about three hundred and fifty people. The programme was rendered:

Op. 20, No. 1, for Two Violins, Viola and Violoncello, *Hänsel*, Mendelssohn Quintette Club, Recitative, and Aria from "Der Freischütz," Weber, Miss Lizzie Simpson, Quartet, Op. 20, No. 2, for Two Violins, Viola and Violoncello, *Wagner*, Op. 1, *Allegro rau brin*, Op. 2, *Allegro rau moto*, Op. 3, *Fa pa glintia*, Op. 4, *Allegro gioioso*, Mendelssohn Quintette Club, Op. 20, No. 3, for Two Violins, Viola and Violoncello, *Allegro*, Op. 20, No. 4, *Allegro animato*, I. L. Schoen and E. K. Kroeger, Op. 20, No. 5, *Schwänken*, Op. 4, *A May Song*, Op. 20, No. 6, *Allegro*, Op. 20, No. 7, *Allegro*, Op. 20, No. 8, *Allegro*, Op. 20, No. 9, *Allegro*, Op. 20, No. 10, *Allegro*, Op. 20, No. 11, *Allegro*, Op. 20, No. 12, *Allegro*, Op. 20, No. 13, *Allegro*, Op. 20, No. 14, *Allegro*, Op. 20, No. 15, *Allegro*, Op. 20, No. 16, *Allegro*, Op. 20, No. 17, *Allegro*, Op. 20, No. 18, *Allegro*, Op. 20, No. 19, *Allegro*, Op. 20, No. 20, *Allegro*, Op. 20, No. 21, *Allegro*, Op. 20, No. 22, *Allegro*, Op. 20, No. 23, *Allegro*, Op. 20, No. 24, *Allegro*, Op. 20, No. 25, *Allegro*, Op. 20, No. 26, *Allegro*, Op. 20, No. 27, *Allegro*, Op. 20, No. 28, *Allegro*, Op. 20, No. 29, *Allegro*, Op. 20, No. 30, *Allegro*, Op. 20, No. 31, *Allegro*, Op. 20, No. 32, *Allegro*, Op. 20, No. 33, *Allegro*, Op. 20, No. 34, *Allegro*, Op. 20, No. 35, *Allegro*, Op. 20, No. 36, *Allegro*, Op. 20, No. 37, *Allegro*, Op. 20, No. 38, *Allegro*, Op. 20, No. 39, *Allegro*, Op. 20, No. 40, *Allegro*, Op. 20, No. 41, *Allegro*, Op. 20, No. 42, *Allegro*, Op. 20, No. 43, *Allegro*, Op. 20, No. 44, *Allegro*, Op. 20, No. 45, *Allegro*, Op. 20, No. 46, *Allegro*, Op. 20, No. 47, *Allegro*, Op. 20, No. 48, *Allegro*, Op. 20, No. 49, *Allegro*, Op. 20, No. 50, *Allegro*, Op. 20, No. 51, *Allegro*, Op. 20, No. 52, *Allegro*, Op. 20, No. 53, *Allegro*, Op. 20, No. 54, *Allegro*, Op. 20, No. 55, *Allegro*, Op. 20, No. 56, *Allegro*, Op. 20, No. 57, *Allegro*, Op. 20, No. 58, *Allegro*, Op. 20, No. 59, *Allegro*, Op. 20, No. 60, *Allegro*, Op. 20, No. 61, *Allegro*, Op. 20, No. 62, *Allegro*, Op. 20, No. 63, *Allegro*, Op. 20, No. 64, *Allegro*, Op. 20, No. 65, *Allegro*, Op. 20, No. 66, *Allegro*, Op. 20, No. 67, *Allegro*, Op. 20, No. 68, *Allegro*, Op. 20, No. 69, *Allegro*, Op. 20, No. 70, *Allegro*, Op. 20, No. 71, *Allegro*, Op. 20, No. 72, *Allegro*, Op. 20, No. 73, *Allegro*, Op. 20, No. 74, *Allegro*, Op. 20, No. 75, *Allegro*, Op. 20, No. 76, *Allegro*, Op. 20, No. 77, *Allegro*, Op. 20, No. 78, *Allegro*, Op. 20, No. 79, *Allegro*, Op. 20, No. 80, *Allegro*, Op. 20, No. 81, *Allegro*, Op. 20, No. 82, *Allegro*, Op. 20, No. 83, *Allegro*, Op. 20, No. 84, *Allegro*, Op. 20, No. 85, *Allegro*, Op. 20, No. 86, *Allegro*, Op. 20, No. 87, *Allegro*, Op. 20, No. 88, *Allegro*, Op. 20, No. 89, *Allegro*, Op. 20, No. 90, *Allegro*, Op. 20, No. 91, *Allegro*, Op. 20, No. 92, *Allegro*, Op. 20, No. 93, *Allegro*, Op. 20, No. 94, *Allegro*, Op. 20, No. 95, *Allegro*, Op. 20, No. 96, *Allegro*, Op. 20, No. 97, *Allegro*, Op. 20, No. 98, *Allegro*, Op. 20, No. 99, *Allegro*, Op. 20, No. 100, *Allegro*, Op. 20, No. 101, *Allegro*, Op. 20, No. 102, *Allegro*, Op. 20, No. 103, *Allegro*, Op. 20, No. 104, *Allegro*, Op. 20, No. 105, *Allegro*, Op. 20, No. 106, *Allegro*, Op. 20, No. 107, *Allegro*, Op. 20, No. 108, *Allegro*, Op. 20, No. 109, *Allegro*, Op. 20, No. 110, *Allegro*, Op. 20, No. 111, *Allegro*, Op. 20, No. 112, *Allegro*, Op. 20, No. 113, *Allegro*, Op. 20, No. 114, *Allegro*, Op. 20, No. 115, *Allegro*, Op. 20, No. 116, *Allegro*, Op. 20, No. 117, *Allegro*, Op. 20, No. 118, *Allegro*, Op. 20, No. 119, *Allegro*, Op. 20, No. 120, *Allegro*, Op. 20, No. 121, *Allegro*, Op. 20, No. 122, *Allegro*, Op. 20, No. 123, *Allegro*, Op. 20, No. 124, *Allegro*, Op. 20, No. 125, *Allegro*, Op. 20, No. 126, *Allegro*, Op. 20, No. 127, *Allegro*, Op. 20, No. 128, *Allegro*, Op. 20, No. 129, *Allegro*, Op. 20, No. 130, *Allegro*, Op. 20, No. 131, *Allegro*, Op. 20, No. 132, *Allegro*, Op. 20, No. 133, *Allegro*, Op. 20, No. 134, *Allegro*, Op. 20, No. 135, *Allegro*, Op. 20, No. 136, *Allegro*, Op. 20, No. 137, *Allegro*, Op. 20, No. 138, *Allegro*, Op. 20, No. 139, *Allegro*, Op. 20, No. 140, *Allegro*, Op. 20, No. 141, *Allegro*, Op. 20, No. 142, *Allegro*, Op. 20, No. 143, *Allegro*, Op. 20, No. 144, *Allegro*, Op. 20, No. 145, *Allegro*, Op. 20, No. 146, *Allegro*, Op. 20, No. 147, *Allegro*, Op. 20, No. 148, *Allegro*, Op. 20, No. 149, *Allegro*, Op. 20, No. 150, *Allegro*, Op. 20, No. 151, *Allegro*, Op. 20, No. 152, *Allegro*, Op. 20, No. 153, *Allegro*, Op. 20, No. 154, *Allegro*, Op. 20, No. 155, *Allegro*, Op. 20, No. 156, *Allegro*, Op. 20, No. 157, *Allegro*, Op. 20, No. 158, *Allegro*, Op. 20, No. 159, *Allegro*, Op. 20, No. 160, *Allegro*, Op. 20, No. 161, *Allegro*, Op. 20, No. 162, *Allegro*, Op. 20, No. 163, *Allegro*, Op. 20, No. 164, *Allegro*, Op. 20, No. 165, *Allegro*, Op. 20, No. 166, *Allegro*, Op. 20, No. 167, *Allegro*, Op. 20, No. 168, *Allegro*, Op. 20, No. 169, *Allegro*, Op. 20, No. 170, *Allegro*, Op. 20, No. 171, *Allegro*, Op. 20, No. 172, *Allegro*, Op. 20, No. 173, *Allegro*, Op. 20, No. 174, *Allegro*, Op. 20, No. 175, *Allegro*, Op. 20, No. 176, *Allegro*, Op. 20, No. 177, *Allegro*, Op. 20, No. 178, *Allegro*, Op. 20, No. 179, *Allegro*, Op. 20, No. 180, *Allegro*, Op. 20, No. 181, *Allegro*, Op. 20, No

ganquintic. Crisp, and very pleasing one indeed. The selections were judiciously made and arranged in such order as to afford mutual relief. We cannot say that we fell in love with human nature, but we were not disappointed. The music was to be as faultless as it seemed to us the work of a musical grammarian rather than that of a musical poet. The novelty for us lay in the piano, a very characteristic work, redolent with the odor of new-mown fields, a musical picture of Arabian simplicity and of the life of the desert. The second movement, a pastoral dance, is undoubtedly the best, the second the least thoroughly developed, leaving a certain impression of incompleteness. The third movement, a waltz, is a fine study for the performers and then called for the author who modestly bowed his thanks. The composition was certainly played with a feeling and a style which we have never before experienced was remarkably smooth and bore full and pure

Of Miss Simon, whom we now heard in something else than oratorio, we can only repeat what we said in mentioning her performance of the soprano part of the Messiah. Her execution is not first class; she does not generally attack her upper notes with clearness and vigor, but seems to partially slide up to them; her breathing also is unpleasantly loud, easily audible in all parts of the hall. Miss Simon has in her the stuff to make a good singer, but that, from a professional standpoint, she is not yet.

The work of the quintette, while not bad, fell short of what we had a right to expect from the admitted talent of its members. We understand that Mr. Robyn is blamed by the other members for the lack of perfection in their work; they say he has not attended rehearsals, etc. However that may be, certainly the quintette was not a bad one. For in the *prelude* of the Beethoven Quintette, op. 16, Mr. Froelich played a fine, and some would bar too soon and was immediately followed by the second violin and the viola, causing some confusion and compelling Mr. Heerich, the first violin, to skip at the first opportunity. It was amusing to see Mr. Froelich cast a look of reproach at Mr. Heerich with the evident intention of leading the listeners to believe that it was Heerich and not he who had blundered.

[illegible]

The seventeenth Kunkel Popular Concert took place on January 8th, and presented the following programme:

[illegible]

For once Jupiter Pluvius (or rather *seivus*) forgot that it was Kunkel Concert night, and, the weather being fair, Mercantile Library Hall was more than comfortably filled. Artistically, the concert was only a moderate success—none of the participants being at their best—and one at least, Miss Gavin, being at her worst.

The 18th Concert of the Kunkel Popular Series took place on January 15th. The programme was largely a repetition of that of the sixteenth concert, noticed in our last. The "weather clerk" evidently intending to make up for forgetting to send had weather the previous Thursday, fixed up one of the worst nights imaginable—result, only 675 persons present. The programme, an excellent one, was magnificently rendered and those who had braved the elements felt themselves well rewarded for their trouble.

The nineteenth concert on January 29th, was a concert of war songs and presented the following programme:  
PART I. 1.—Chorus, "Hail Columbia." 2.—Solo, "O' Chorus," Tramp, Tramp, Tramp, the Boys are Marching." G. F. Rock, Solo by Mr. Oscar Gerard. 3.—Solo, "Maryland, my Maryland," (Melody of German Student Song), Miss Elise Matthews and Solo and Chorus, "The Battle Cry of Freedom," G. F. Rock, Solo by Mr. George H. W. Brown and Chorus, "Join Brown's Body." Solo by Miss Minnie Marsh and Chorus, "Do they miss me at home," S. M. Granite, Miss Sallie Kilpatrick. 7.—Solo and Chorus, "Kingdom Coming." H. C. Work, Solo by

Part 1: Arthur D. Hays — 8-Solo and Chorus, "The Twenty Nine Vag. Solo by Miss Nannie Kilpatrick. INTERMEZZO "Short Song." Part II: — Chorus, Solo and Chorus, "A Song of Peace." (Written for the Knute Popular Concerts, words and music by Arthur D. Hays.) — Solo and Chorus, "The Republic." Mr. A. Poinsettier, 11.—Piano Solo, "Vive La République." (Written for the Knute Popular Concerts, words and music by Arthur D. Hays.) — Solo and Chorus, "The Republic." On the old Camp ground. — W. Kutzler, Solo by Mrs. Wm. Kutzler, Solo and Chorus, "Marching through Georgia." — W. Kutzler, Solo and Chorus, "The Republic." — Solo and Chorus, "Dixie's Land." Solo by Miss Adele Laskis. 13.—Solo and Chorus, "The Republic." — Solo and Chorus, "The Republic." Mr. Geo. H. Wiseman, 16.—Solo and Chorus, "Star Spangled Banner." — Solo and Chorus, "The Republic." Over seven hundred persons thronged the hall, standing room being at a premium. It would hardly do to criticize the singing, for it was excellent. The audience was enthusiastic and went home with a feeling of satisfaction. The Knute Popular Concerts are a family twenty years ago. One feature, Mr. Knute's playing of his "Vive la République" deserves special mention.

OUR MUSIC.

'UNE PENSÉE,'..... *Ch. D. Thompson.*

This composition is sent to the Review by the famous pianist and composer, Chevalier de Kotski, for whom it was written and to whom it is dedicated by one of his pupils. The pupil is evidently not a beginner and has greatly profited by the instruction of the master and has been imbued with his moods of thought, for the composition has many of the characteristics which distinguish the style of the distinguished Polish artist. It is certainly a proof of power, when a teacher can leave so strong an impression on his disciples; and it is very good indeed for a master to have for his pupils, persons possessed of talent as eminent as this composition proves its author to be possessed of.

"STEPHANIE GAVOTTE," (Czibulka) arranged for  
piano by.....E. Ketterer.

This tuneful composition has received a very careful revision and is now given to our readers in the very best possible form for the piano. A minute's comparison by competent persons, between this and all other editions, will serve to satisfy them that this is by far the best.

This is to a considerable extent, an arrangement for the voice, of Mr. Schuetz's beautiful and popular piano waltz, "On Wings of Song." Mr. Zwendt, the author of the original (German) words seems to have caught perfectly the idea of the music, and his co-laborer Mr. Siller, has made an excellent and very singable English version of them. As a concert number, this waltz has no superiors and few equals.

"CARELESS ELEGANCE SCHOTTISCHER," *Louis H. Meyer.*

This composition is well named. It is well written and tuneful, yet not difficult of execution. We feel sure it will please those of our subscribers who are fond of that class of music—and who do not like what is termed "light music."

The music in this issue costs in sheet music form

"UNE PENSÉE,"	..... Ch. D. Thompson	\$ 60
"STEPHANIE GAVOTTE,"	..... Czibulka-Ketterer	75
"ON THE HEIGHTS,"	..... (waltz song) E. Schuetz	1 00
"CARLESS ELEGANCE SCHOTTISCHE,"	Louis H. Meyer	80

TOTAL	\$2.95
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**NEW MUSIC.**

Among the least of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

### Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, ossia, and careful fingering (foreign fingering) by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest R. Kroeger, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

★ <i>Starry Night</i>	Sidney M. Stryker	75
<i>A. Bealaine</i>	Ch. R. Lybarger	75
<i>Warburg at Sea</i>	Winfrey Richards	50
<i>Monetary Bells</i>	Lefebvre Wale	50
<i>Return of Spring</i>	Theodore Morling	50
<i>Schneller at Sea</i>	Wagner Lutz	50
<i>Spinneller</i>	Liloff	50
<i>Helmuth (Longing for Home)</i>	Albert Jungmann	50
<i>Ch. de la Colas</i>	Colas	50
<i>L'Argentine (Silver Thistle)</i>	Eugene Kettner	50
<i>Bonnie Dundee and Bonnie Dundee (Fantasia)</i>	Wille Page	50
<i>Ch. de la Colas</i>	Colas	50
<i>Grand Galop de Concert</i>	E. Kettner	50
<i>Kipping Waves (Wellenpaale)</i>	Fritz Spindler	50
<i>Kommale (Come)</i>	Jo. Fischer	50
<i>Pure as Snow</i>	Gust Lange	50
<i>Tannhäuser March</i>	Julie Rive King-Wagner-Lutz	160
<i>The Last Hour</i>	Chopin	50
<i>First Love</i>	Chopin	50
<i>Will-o'-the Wisp (Après)</i>	Chopin	50
<i>Wassermusik</i>	Chopin	50
<i>Spring Waltz</i>	Chopin	50
<i>Autumn Waltz</i>	Chopin	50
<i>Wassermusik (Nocturne)</i>	Chopin	50
<i>Woepling Island (Nocturne)</i>	Chopin	50
<i>Summer Waltz</i>	Chopin	50
<i>Wassermusik</i>	Chopin	50
<i>March from Tannhäuser</i>	Jean Falla	50
<i>Heather Hone</i>	Gust Lange	50
<i>Wassermusik</i>	E. Kettner	50

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-19-

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Au Chevalier A. de Kontski.

# UNE PENSÉE.

Ch. E. Thompson Op. 10.

*Andante* ♩ - 88.

The first system of musical notation is in 3/4 time, marked *Andante* with a tempo of 88. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The music is marked with *mf* and *f* dynamics. Fingering numbers are provided for many notes.

*Con molto espressione.*

The second system of musical notation continues the piece with the *Con molto espressione* marking. It includes a *tr. h.* (trill) in the treble staff. The system concludes with a *Ped.* (pedal) marking and a star symbol.

The third system of musical notation continues the piece. It includes a *Ped.* (pedal) marking and a star symbol.

The fourth system of musical notation concludes the piece. It includes a *Ped.* (pedal) marking and a star symbol.

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 4/4.

The first system includes fingerings (1, 2, 3, 4) and dynamic markings *f* and *ff*. Pedal markings are present below the staves.

The second system continues with similar notation, including a *ff* marking and a *p* marking at the end.

The third system features a *ff* marking and a *Strepitoso* marking. Pedal markings are indicated below the staves.

The fourth system includes a *molto rallentando* marking, a *ff* marking, and a *Con leggerezza* marking. The tempo changes to *rall.* and then *a tempo*.

The fifth system includes a *ten.* (tension) marking and a *p* marking. The tempo changes to *ten.* and then *a tempo*.

The sixth system includes a *ten.* marking and a *p* marking. The tempo changes to *ten.* and then *a tempo*.

Pedal markings are indicated below the staves throughout the piece.

ten. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820

*cadenza.*

*Orapido.*

Ped.

8.

*lento.* *a tempo*

19

Or<sup>1</sup>

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*f*

*alleg.*

Ped. Ped. Ped. Ped. Ped. Ped.

*con fuoco.*

*ff*

Ped.



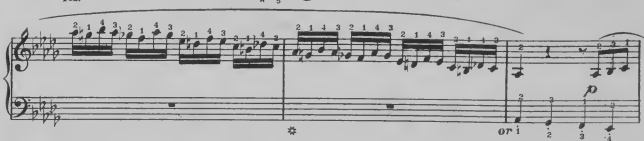
# STEPHANIE GAVOTTE.

by

Alphonx Czibulka.

Paraphrased by Eugene Ketterer.

Moderato ♩ = 112.



First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1-5) are indicated above notes.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1-5) are indicated above notes.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. The right hand features a rapid sixteenth-note pattern.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. The right hand features a rapid sixteenth-note pattern. A crescendo (cres.) and forte (f) marking are present.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. The right hand features a rapid sixteenth-note pattern.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. The right hand features a rapid sixteenth-note pattern. A crescendo (cres.) and forte (f) marking are present.

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass clef staff contains a simple accompaniment of eighth notes. Pedal markings are present below the bass staff at the beginning and middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings. The bass clef staff has a more active accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. The treble clef staff features more complex passages with slurs and fingerings. The bass clef staff continues the accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble clef staff begins with the word *dolce* above it. The melody is more lyrical with slurs and fingerings. The bass clef staff has a steady accompaniment. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a steady accompaniment. Pedal markings are present below the bass staff.



First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and pedaling.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and pedaling.

[illegible]**FINALE.** *animato.*[illegible]

# ON THE HIGHTS.

(VÖGELN TRAUT)

English translation by Frank Siller.

German Words by E.A. Zuendt.

Ernst Schuetz.

*Moderato. ♩ = 104.*

*O trau-ter Wald auf*  
*O for-est home on*

*Berges-höh'n, Wie war bei dir das Le-ben schön, Hoch unterm Blau, dem Himmels Dach, Bei*  
*loft-y hight, In thee was life filled with de-light. Beneath the roof of az-ure blue, Un-*

*dir-kann't'ich kein Un-ge-mach O trau-ter Wald auf Bergeshöh'n, Wie war bei dir das Le-ben schön, Hoch*  
*hap-pi-ness I nev-er knew; O, for-est home on loft-y hight, In thee was life filled with delight. Be-*

unterm Blau, dem Himmels Dach, Bei dir kannst'ich kein Ungemach. Entschund'ne entschund'ne, ent-

neath the roof of az-ure blue, Un-hap-pi-ness I nev-er knew. De-part-ed, de-part-ed, de-

schund'ne Jugend lust! Entschund'ne, entschund'ne, entschund'ne Jugend lust! Wie

part-ed youthful joy; De-part-ed, de-part-ed, de-part-ed youthful joy, Thou

warst du so lieblich, wie warst du doch so süß O läch-le, o läch-le, o

wert ah so love-ly, so sweet with-out al-loy. O smile thou, O smile thou, O

läch-le mir, mir wieder zu! Dort flog die Zeit mit Liedern hin, Frei war mein Herz und frei mein Sinn, An

once a-gain smile in my soul My time in song and play was spent, My heart was free from dis-content, My

meiner Her - de hing mein Blick, In meinem Lied, du lag mein Glück, Und nun rie an - ders  
 eye dwelt fond - ly on my kine, And song and hap - pi-ness were mine; My life is changed, my

Ped.

ist es nun! Ich kann nicht ras - ten kann nicht ruhn Seit ich hernied - er stieg ins Thal, Jetzt  
 heart oppressed, I can - not slum - ber, can not rest. Since in the mount - ain I no more Can

Ped. Ped. Ped. Ped. Ped. \*

ist mein Herz so voll von Qual! O ar - me See - le du, o ar - me See - le  
 dwell my heart is sad and sore, My o - - ver burdened soul, my o - - verburdened

Ped. Ped. Ped. Ped.

du, So voller Qual, so voller Qual!  
 soul, my heart is sad, is sad and sore

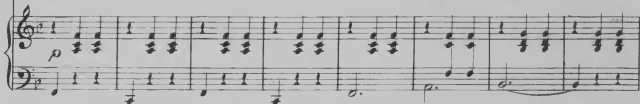
Ped. Ped. Ped.

Tempo di Valse 6-80.



Vög - - lein traut,..... o Vög - - lein traut,.....

Bir - - die sweet..... Oh... bir - - die sweet.....



Dro - - ben ist,..... dein Nest..... ge - - baut;.....

On the hills..... is thy..... re - - treat.....



Dro - - ben schallt..... dein lust - - ig..... Lied!.....

Aye up there..... thy song..... is heard.....



Zu..... dir hin, auf, zu dir michs zieht!..... ja zu dir.....! dir! Hör

Ev - - er for thee I long sweet bird....., ah for thee..... thee Hea -



es noch klin - gen Hör dich sin - gen Un - term Win - de Auf der Lin - de!  
 ven - ward... wing - ing thou art... sing - ing From the az - ure hight of hea - ven

Ped. Ped. Ped. Ped. ☆

O ihr... Lie - der o ihr... Lie - der Süs - se Lie - der O... ihr...  
 thy sweet warb - ling songs are... giv - en Aye thy sweet... songs Ah... come

Ped. Ped. Ped. Ped. ☆

hol - den... Lau - te! Tö - net... wie - der Hör es klin - gen, hör es sin - gen!  
 from the az - ure hight of hea - ven Heavenward winging thou art sing - ing

Ped. Ped. Ped. Ped. ☆

Ach die... Sehnsucht, Ach die... Sehnsucht zieht mich hinauf... zieht mich hin - auf!  
 Ah my... yearn - ing ah my... yearn - ing Draws me to thee... draws me to thee.

Ped. Ped. Ped. Ped. ☆

Vög- -lein traut....., du Vög- -lein traut.....!

Bir - - die sweet..... oh... bir - - die..... sweet.....

Dro - - ben ist..... deinn Nest.... Ge- - baut..... ;

On the hills..... is... thy..... re - - treat.....

Dro - - ben schallt dein lust - - ig..... Lied..... ,

Aye up there..... thy song..... is..... heard.....

Zu..... dir hin auf zu dir michs zieht..... ja zu dir.....!

Ev - - er for thee I long, sweet Bird..... ah for thee.....

*ff* *ped.* *sf*



Hier ist's so laut, dort ist's so traut, So... still..., so traut! Hier

'Tis noi - sy here 'Tis co - sy there So... sweet... 'tis there... 'Tis

Ped.

ist's so laut, dort ist's so traut So... still..., so... still...

noi - sy here 'tis co - sy there So... sweet 'tis there...

Ped. Ped. Ped.

Die - se Welt Wie sie mich quält! Wie träumt ich gern Im Wald... so fern

*molto rit.* *a tempo.*

O... how I miss, how... I miss my day dreams in the woods... a - far

*molto rit.* *a tempo.*

Ach - im Wald! Wie träumt ich gern Im Wald... so fern Ach im Wald, im Wald! Dort

*molto rit.* *a tempo.*

How... I miss my day... dreams in the woods... a - far in the woods a - far far Neath

*molto rit.* *a tempo.*

1 2

schlich ich wohl im stil - len Hort! Im... schatt - gen Wald. Zu -

for - est shade in... si - lent grove There could... I... roam... And

rück zu dir, zu - rück zu dir Wohl... kehr... ich... bald Ped.!

back to thee and back to thee!d... glad - ly... come...

Vög - lein traut... O... Vög - lein... traut...

Bir - die sweet... Oh... bir - die... sweet...

Dro - ben ist, dein Nest... ge - baut...;

On the hills is... thy... re - treat...

Dro - ben schallt dein lust - ig Lied!

Aye up there thy song is heard

Zu dir hin - auf, zu dir mich zieht! ja zu dir

Ev - er for thee I long sweet bird, ah for thee

Ruft ihr mich komm ich ja gleich

If you call me home, you birds

Vög - lein zu euch, Vög - lein zu euch,

Glad - ly I'd come Glad - ly I'd come

O ru - set mich heim, ..... ruft mich heim, ruft mich heim, ruft mich

Ah ... call me but home, call me home, call me home, call me

heim. ! Dort rie - sel - die Quel - le, dort schöpf - ich die Wel - le! Ihr trin - ket, ihr

home ... The spring there is gush - ing, through bright pebbles rush - ing, There drink ye, there

trinket mit mir! <sup>1.</sup> mir! <sup>2.</sup> Hin - auf ... hin auf

drink ye with me. me. O ... call me home

Ich kehr zu rück zu euch zu rück zu euch zu euch zu ..... euch!

I'll ... glad - ly come, Aye home to you, to you, to you, I'll ... come.

# CARELESS ELEGANCE.

Schottische.

*Allegretto.*  $\text{♩} = 100$


Louis H. Meyer.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a metronome indication of 100. The score is divided into five systems. The first system includes a 'p' (piano) dynamic marking. The second system includes a 'f' (forte) dynamic marking. The third system includes a 'mf' (mezzo-forte) dynamic marking. The fourth system includes a 'p' (piano) dynamic marking. The fifth system includes a 'p' (piano) dynamic marking. The score includes several 'Ded.' (Dedicated) markings with asterisks. The piece concludes with a final chord marked with a double bar line.

Leggiero.



First system of musical notation. Treble and bass staves. Treble staff has a forte *f* dynamic marking. Fingerings and pedaling are indicated. Pedal markings are shown as "Ped." followed by an asterisk.



Second system of musical notation. Treble and bass staves. Treble staff has a forte *f* dynamic marking. Pedal markings are shown as "Ped." followed by an asterisk.



Third system of musical notation. Treble and bass staves. Treble staff has a forte *f* dynamic marking. Bass staff has a marking "R.H. marcato il melodie." Pedal markings are shown as "Ped." followed by an asterisk.



Fourth system of musical notation. Treble and bass staves. Pedal markings are shown as "Ped." followed by an asterisk.



Fifth system of musical notation. Treble and bass staves. Pedal markings are shown as "Ped." followed by an asterisk.

Con Brio.

First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Pedal markings: Ped. (pedal down), \* Ped. (pedal up), \* Ped. (pedal down), \* Ped. (pedal up), \* Ped. (pedal down), \* (pedal up).

Second system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Pedal markings: Ped. (pedal down), \* Ped. (pedal up), \* Ped. (pedal down), \* Ped. (pedal up), \* Ped. (pedal down), \* (pedal up).

Third system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Pedal markings: Ped. (pedal down), \* Ped. (pedal up), \* Ped. (pedal down), \* Ped. (pedal up), \* Ped. (pedal down), \* Ped. (pedal up), \* (pedal down).

Leggiero

Fourth system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Pedal markings: Ped. (pedal down), \* (pedal up), Ped. (pedal down), \* Ped. (pedal up), \* Ped. (pedal down), \* (pedal up).

Fifth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Pedal markings: Ped. (pedal down), \* (pedal up), Ped. (pedal down), \* (pedal up).

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments (accents, slurs, and fingerings like 1, 2, 3, 4) and a dynamic marking of *p* (piano). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The system concludes with a series of notes marked with a tilde (~) and the word "Deo" repeated.

Second system of musical notation. The right hand continues the melodic development with more ornaments and fingerings. The left hand maintains the accompaniment. The system ends with notes marked with a tilde (~) and the word "Deo" repeated.

Third system of musical notation. The right hand shows further melodic elaboration. The left hand accompaniment includes a dynamic marking of *f* (forte) and a *my* marking. The system concludes with notes marked with a tilde (~) and the word "Deo" repeated.

Fourth system of musical notation. The right hand features a melodic line with a dynamic marking of *p* (piano). The left hand accompaniment includes notes marked with a tilde (~) and the word "Deo" repeated.

Fifth system of musical notation. The right hand continues the melodic line, ending with a final cadence marked with a double bar line. The left hand accompaniment includes notes marked with a tilde (~) and the word "Deo" repeated, followed by a final chord.



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The NEW ENGLAND TRUSS COMPANY, whose advertisement appears elsewhere, though one of the youngest, is one of the most enterprising and successful competitors for the piano trade of the country. They now stand in the front rank of piano manufacturers, and intending buyers will do well to examine their instruments and prices.

WOLFE RE AN OPERA. Mr. Byron was present at a dramatic rendition given by a lady who fended herself a famous tragedian. It was dramatic itself, and before it was half over the author of "Our Boys," who though he has survived the town with one piece for several years, cannot but have been bored for half an hour, rose to go. As he was edging his way to the door, he stumbled over a chair, and fell. He asked him if he were going. "Yes," said Mr. Byron, "I can't stand this any longer. I'm a -" "Why don't you instantly sample them?" asked the dramatist. "I can't," answered the other, "my mother is here. She wants to see it out, and I must wait for her." "Ah!" said the wit turning in the door, "in one of those melancholy accidents that make a man with be was an orphan."

The Paris correspondent of the Boston Courier writes: "If I want to make anybody connected with the Odéon Theatre angry, I have only to ask: 'Has Pierre Nevais given you a supper?' It is a custom here that when a play has been performed on hundred times anybody connected with the theatre where it is played is invited to a feast. A few days before Les Dancheux had reached its one hundredth performance, Pierre Nevais was asked to give a supper to the company by an important business." He did not return here for three weeks. He then made an apology to all the actors on the ground that he would make simple unattended at the two hundredth performance. He disappeared. He again appeared, and this time he again made an apology, and again disappeared, and this time he came no more at all. He consequently is exercised by everybody connected with the Odéon."

The centenary of the death of the famous Padre Martini, the Franciscan friar, composer and author of theoretical works on music, took place at "St. Maria la Nuova" in Bologna on the 4th ult. Signor Luigi Morelli conducted the festive performances, which opened with a predication at the church of San Giovanni in Monte, of the "Missa defunctorum" by that sacred master. On the following day the discourse was delivered by Professor Pertini, on Padre Martini's musical compositions, which were followed by the performance of a Symphony in B major for stringed orchestra; chorus and quartet from the tragedy "Giovanni Ginepro" by Donizetti, in G major for organ accompaniment, all of which works have never yet been published. On the 6th ult. another discourse, treating of the merits of ciambattista Martini as an author and musical historian, was delivered by Signor Leon Dadi, followed by the performance of a Gavotte for stringed instrument, an Ave Maria for three voices (with quartet accompaniment), an Adagio for violin and violoncello, a "Salmo," "Super dimittis," a "Bachiana," and a Sonata for pianoforte, all from the pen of the famous haughty master.

The list of railway travelers' grievances, says the London Morning Star, seems unfortunately on the increase. Want of punctuality in the trains, incessant and distracting whistling, imperfectly lighted carriages, and a host of other miseries which call loudly for reform, are constantly detailed in the daily newspapers by long-suffering victims; and the culminating proof of bad management in the refreshment department has lately been recorded by a passenger who, luckily in time, discovered a rusty nail in his plate of soup. An evening contemporary now adds to our misfortunes by telling us in a paragraph, which ought to have appeared in the "Agency column," that "Pianoforte Saloons" are being instituted for the convenience of those manifestly inclined on their journey. We have already given instances from our own experience of the smoke-room of an hotel being converted into a practice-room for young ladies who have left school for the holidays; and if in addition to this, we are to have the sound of the pianoforte throughout our travels, we would be difficult to see where we are to go for that repose which even the most ardent musician desires sometimes. The paper which announces the melancholy fact upon which we have commented, asks whether "the Infant, Severus, will insist that a music license must be obtained." No doubt the "Revenue people" will be very glad of the money they thus add to the exchequer; but in this instance, we think, it might be considered whether a license, if applied for, would be granted by the "people" who travel.

At the concert given for the benefit of Trinity Episcopal church, on January 25, Mr. J. Kunkel, who was in the dressing-room, offered Mr. Kunkel a brand new collar, if he put on a pair of huge "boots," which some one had left there, and were then upon the stage while playing a piano solo; the latter was accepted and the next day Mr. Kunkel received the following note:

MR. DEAR KUNKEL:

Inclosed I hand you the "bright new collar" which you ordered last night at the Trinity Church concert, by way of the arcade, soon shown, while playing your piano solo.

Please hit the collar, so as to show yourself that it is a *dear* enough collar.

None of those who heard you play last night could help remarking that you played the music with considerable skill.

Yours ever friendly,

KIESELHOAST.

We receive from St. Paul the following interesting programme, which was, as our correspondent informs us, performed with great success at Miss Geist's conservatory on January 30.

1.—Trio for Piano, Violin and Cello, in C. Beethoven, Mr. C. C. Tilden, Mr. Paul Stowring, Miss Marie Gelst. 2.—Song, "Lydia," Beethoven, Mr. R. Cutler Ward. 3.—Piano duet, Berceuse, Allegro, "Sweet Marie and Katie Gelst." 4.—Song, "Bright Star of Love," (with cello obbligato), Kolodetz, Miss Jingle Giddens. 5.—Violin solo, (Elegiac), Franz, Polonsky, Krumpholtz, Mr. Paul Stowring. 6.—Song, "Vive," Franz, Mr. R. Cutler Ward. 7.—String Quartet, "Adagio," Allegro, Mendelssohn, Mr. Paul Stowring, Mr. Henry Sohn, Mr. John Hoidt, Miss Marie Gelst.

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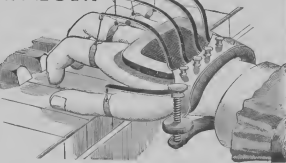
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### COMICAL CHORDS.

That Hamlet was something of a musician is evident from his remark. "The rest is silence."—Boston Times

"Always go to bed with a cracker or crust of bread," says a hygienic writer. No think you. We have slept on crackers and we know just how they feel.

When milk has that peculiar blue tinge prevalent in New York city except, the dealers explain it by saying that it is from the "blue grass distill."—Foster's Statesman.

"He died on the field," the school, as she stood at his tombstone. "A gallant soldier, no doubt," broke in a sympathizer. "Oh, sir, no, sir, he was hit by a baseball ball."

In a recent programme, we read, "Wagner's Concertistück." We were very sorry for this. If Wagner had written it, it would be a masterpiece, but you can't write that here.

"How are you getting on this winter?" wrote one Virginia child to another. "I'm happy," was the reply. "My wife wants to take care of the family, and I have secured accommodations in the county jail."

Pay what you like in something of a hurry? "I'll give you five dollars to get me to the station in five minutes." (Exclaim with provoking slowness.) Well, sir, you might corrupt me, but you can't bribe the horse.

A Mr. LOUIS Allen, who started without a cent forty years ago, is now worth \$100,000. His fortune is all owing to his own energy, industry and frugality, and the fact that an uncle never left him a penny.—Philadelphia Call.

The Two Times have made it a rule, and, unfortunately, it is a rule that is known to all, that there are in that city at this season at least two females who are learning much.

There are eleven less pianofortes in this country than there were. They have been sent to Japan, which wants more of them. We don't want to be too negative, but you will admit to yourself that the outlook appears gloomy.—Sanbury News.

Two ladies presented themselves at the door of a fancy ball, on being asked by the usher what characters they represented, they replied that they were not in special costume, whereupon he bawled out, "Two ladies without any character."

POLICEMAN:—Have you a permit to play here? ORGAN GRINDER:—No, but I always the little one so much. POLICEMAN:—Then you will have the goodness to accompany me, please.

"Very well, sir, what do you wish to sing?"—Chicago Herald.

In Iceland poets are called "snails," undoubtedly because they have the appearance of having been in hot water.—Foster's Free Press—More likely, we think, because of what they get when they sling their trays beneath their lady-loves' pinnies.

At a christening, while the minister was making out his entry, he inquired the day of the month, and happened to say, "Let me see, what day is this?" The third child exclaimed the indignant mother, "Indeed but it's only the 14th."

At a cocktail if a young man takes his girl to the opera house and it begins to rain just as it lists out, in order to save back and to be sure to get home, so as you please, for the champion belle—and what you can get of the lady—and she will be a very good subscriber.

At a party where four night's reading with it asks this question: "What is the difference between a sailor and a sailor?" "None hold your breath. One shows the water and the other how the water." A man of this joke will be a very good subscriber.

JANNEY, who would you do if you were to see a bad boy of the best boy in the class, and he would not tell him he was doing wrong? "Yes, indeed, I would, and if he didn't I'd like to see him."—The New York Herald.

The following advertisement of a certain patent medicine speaks for itself: "Dear Sir, Two months ago my wife could scarcely speak. She has taken two bottles of your 'Life Renewer,' and now she can't speak at all. Please send me more bottles. I wouldn't be without them.—Mention Times."

"What are you looking for?" asked one of the Widow Beaton's two daughters, while she was entertaining two young fellows in the piazza, rather late one night last summer. "I'm looking for something around the front yard." "The morning papers," answered the widow. The young fellows left.

"Ma—Oh, you naughty, naughty girl, you've told me a story. You said you were not at the jelly buffet, and I was sure you were." "Little Nell—A forget me, ma."

"Nell—Nell—Nell—A forget me, ma. I was a wicked, wicked girl, forget you tried to do me in. It was a wicked, wicked, wicked thing." "The morning papers," answered the widow. The young fellows left.

"Ma—Oh, you naughty, naughty girl, you've told me a story. You said you were not at the jelly buffet, and I was sure you were." "Little Nell—A forget me, ma."

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He was a new man in a big music store; she was a delicate blonde, slender, and approaching the young man, timidly asked, "Have you 'Rocked in the cradle of the deep'?" He answered with a slight blush and some hesitation, giving far away towards the horizon. "Well—really couldn't say—I must have been very young at the time, if I did."

"Where are you going after tonight to-night?"

"To the calico hop."

"Why, I didn't!"

"Where is it to be held?"

"At my house as soon as I get home. My wife is dressed in calico, and she'll make me do the hon'ing."

"'Twas," exclaimed the honest stranger as he handed a small roll of money to the young man, "in pay for two years' subscription 'you have got my last time'."

"There are four dollars too much," said the publisher, after counting it over.

"'Twas!" exclaimed the old Hayseed, "I got my hand in to the wrong pocket!"

"Look the shining steel blade which I hold in my hand came coinciding past!" exclaimed an Oil City barber.

"What?"

"I asked if the razor hurt you?"

"Is it a razor?"

"Of course it is."

"I thought it was a saw, but, if you are sure it is a razor, go ahead."

## A BUSY FIRM.

FO. W. KILGEN Organ Builder, 639 and 641 S. Ewing Ave., St. Louis, has just completed a large two manual organ with all the latest improvements, including pneumatic couplers, for the First Methodist Church South, of Los Angeles, Cal. The organ has twenty-six speaking stops, two manuals, and pedal of three stops, of twenty-seven notes each. The couplers are reversible with pneumatic motors. The organ is excellently voiced and well built. It has a handsome case of black walnut, finely finished with ornamented show pipes. Dimensions of case, twenty feet wide, nine feet deep, twenty-two feet high. Mr. Kilgen is also building a large organ for St. Paul's Evangelical Church, and one for Mount Calvary Episcopal Church, St. Louis, also an organ for Fort Dodge, Ia., and one for New Orleans, La. Among the organs recently set up and built by this firm is one for St. Francis Xavier Church, on Grand Ave., another for the Church of the Holy Communion, and still another for the Theological College in St. Louis, also an organ at Wexler, Kan., one at Lexington, Mo., and the large three-manual cathedral organ for the cathedral at San Antonio, Tex., besides a number of smaller instruments.

## MARY ANDERSON.

MISS ANDERSON has not found the universal favor among the English which some of her American admirers would like to have us believe. One of the host things we have seen touching the controversy in reference to her merits is the following which we borrow from the *London Musical World*:

## THE HIGHEST TRIBUTE.

"Although I have seen many stage Julietts, and although I happen to be easily moved by stage pathos, Miss Anderson's is the only one that has ever drawn a tear from me.—LOUIS LYTON in the *Nineteenth Century*."

O Juliet, immortal praise is thine, as when, of old,  
Thy father reared that statue that was wrought of purest gold.

For, like the soldier in the tale to smother childhood dear,  
An Earl, for pity of thy woes, has "wiped away a tear."

A Teet and Proconsul he, from solemn Latin's shore,  
With many more in number than the Hittite host.

Sully, with the stately Captains, beside their daughter's bier,  
An Earl, "naused to meeting mood," could "wipe away a tear."

Light lie the flowers those lavish hands designed royalty to strew,  
Through twenty pages of the *Nineteenth Century Review*;

What though a hundred hilling backs from Grub Street fold  
And their.

An Earl's best pocket-handkerchief has "wiped away a tear."

Shame on the irresponsible incompetence of spite!

Who care, when an ex-Viceroy wears what care may mark or bite,

The Times may give the *Standard* smart, the *Saturday* may sneer.

An Earl has turned his head aside and "wiped away a tear."

O rock not of the faint applause from stony mounds who sit  
In callous "Circle," or in unappreciative "Fit";

While (though "the Gallery," it seems, is somewhat apt to jeer)

An Earl, enraptured in his "Stall," has "wiped away a tear."

And Thou, Fair Stranger, when are crossed those leagues of barren foam,  
Thy latest Prophet's praise shall sing thy race and beauty come.

So say, "The moe were stolid and the critics rather queer;"

But still, I triumphed, for, an Earl has "wiped away a tear."

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### THE KEY-NOTE.

Of all structures, large or small, simple or complex, have a definite ratio of vibration, depending on their material, size and shape, as fixed as the fundamental note of a musical chord.

When the bridge at Colebrook Dale (the first iron bridge in the world) was building, a fiddler came along and said he could fiddle it down. The workmen laughed in scorn, and told him to fiddle away to his heart's content. He played until he struck the key-note of the bridge, and it swayed so violently that the astonished workmen hurried away to stop.

At one time considerable annoyance was experienced in one of the mills in Lowell. Some days the building was so shaken that a pall of water would be nearly emptied, while on other days it was quiet. Experiment proved that it was only when the machinery was running at a certain rate of speed that the building was disturbed. The simple remedy was in running it slower or faster, so as to put it out of time with the building.

We have here the reason of the rule observed by marching armies when they cross a bridge, viz: stop the music, break the step and open column, lest the measured cadence of a condensed mass of men should urge the bridge to vibrate beyond its sphere of cohesion. Neglect of this has led to fearful accidents. The celebrated engineer, Stephenson, has said, there is not so much danger to a bridge when crowded with men and cattle as when men go in marching order. The Broughton bridge, near Manchester, gave way beneath the measured tread of only sixty men. A terrible disaster befell a battalion of French infantry, while crossing the suspension bridge at Angers, France. Repeated orders were given the troops to break into sections, but in the hurry of the moment, and in the rain, they disregarded the order, and the bridge, which was but twelve years old, and had been repaired the year before at a cost of \$7,500 fell.

Tyndall tells us that the Swiss muleteers tie up the bells of the mules, lest the tinkle bring an avalanche down. The breaking of a drinking glass by the human voice is a well attested fact, and Chladni mentions an inn-keeper who frequently repeated the experiment for the entertainment of his guests. A nightingale is said to kill by the power of its notes. If we enter the domain of music, there is no end to these illustrations.

A woman who had buried four husbands was sadly contemplating their pictures. "Your poor father in heaven I hope," she said to her little five-year-old. "Which one, mamma?" "The little innocent. Why, your own, your dear father." "And are the others all buried?" "The mother didn't answer the question."

BLINKS—"As I am going away, doctor, I called to settle your bill. How much is it?"  
DOCTOR—"Sorry to lose you, sir. The bill is two hundred dollars."

"Two hundred? Oh, come now, you must have made some mistake."

"No mistake at all, I assure you. Here it is—fifty visits at \$4 a visit amount to \$200."

"But that is an awful price."  
"You forget, sir, that I saved your mother's life."

"But was not my mother, I think, an honorable lady?"  
"Oh! I beg your pardon. Your bill is 75 cents."

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